JVC

||||Stereo Keyboard

KB-800
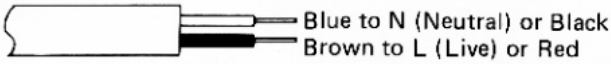
OWNER'S MANUAL
BEDIENUNGSANLEITUNG
MANUEL DU PROPRIETAIRE
MANUAL DEL USUARIO

CAUTIONS

Voltage selector
The voltage selector is located on the rear of the instrument. Before connecting the power cord to an AC outlet, check that the correct voltage (120 V, 220 V or 240 V) for your area has been selected.

Thank you for purchasing JVC's KB-800 Stereo Keyboard. Before switching on, be sure to read the precautions below. To get full enjoyment from your KB-800, study this owner's manual. After reading, keep the manual handy for future reference.

PRECAUTIONS

- Use only the power cord provided.
- Disconnect the power cord immediately in the event of an electrical storm.
- In the event repair is required, see your local dealer or JVC-authorised service agency. Do not attempt any internal adjustments or repairs.
- Avoid storing the instrument
  - under the direct rays of the sun;
  - near a heater, stove, fireplace or other heat source;
  - in extremely dusty environments or places subject to high vibrations.
- To clean the unit, use a dry cloth or one moistened with water or a neutral detergent.

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PREPARATION

❶ Connect the power cord provided. (The AC STANDBY indicator lights.)

❷ Insert the DIGITAL COMPOSER provided.
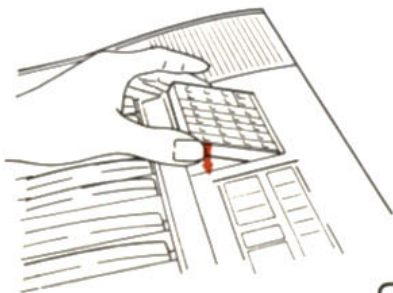
❸ Press the POWER switch.

Pressing the switch again turns the power off.
- All the other flat switches on the control panel function in the same way, alternating between on/off or above/below each time the silver part is pressed.

Rotate this part

Pan pot knobs

❹ Adjust the volumes of the sound channels of MULTI-EQUALIZER and determine the positions of the sound images between the left and right speakers.

Rotate the pan pot outer knobs clockwise to move the sound image to the right, and counterclockwise to move it to the left.
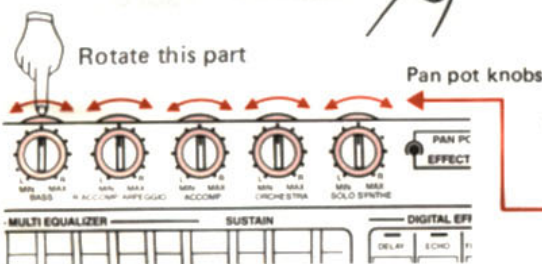
MULTI-EQUALIZER

The volumes of the seven channels of sound are controlled so that their balance can be checked at a glance. Use the MASTER VOLUME control to adjust the overall volume.

Set the slide controls to the center positions before playing.

ORCHESTRAL PRESETS & SOLO SYNTHE PRESETS

The two types of presets, ORCHESTRA PRESETS and SOLO SYNTHE PRESETS, can be played simultaneously.

ORCHESTRAL PRESETS
14 polyphonic preset voices can produce up to 8 notes at a time.

ORCHESTRAL PRESETS

When the ORCHES. SPLIT switch is pressed —
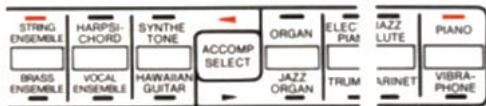
The LEDs light as shown on the left. This indicates that piano is selected for the right of the split keyboard and strings for the left of the keyboard, with the illuminated LED in the ACCOMP SELECT switch indicating the voice used for the left "accom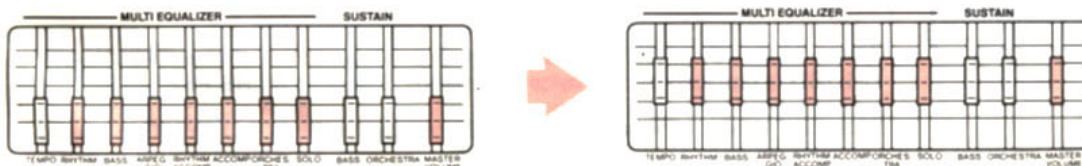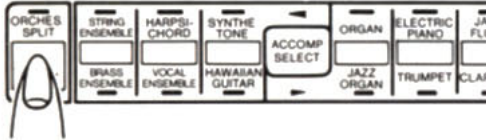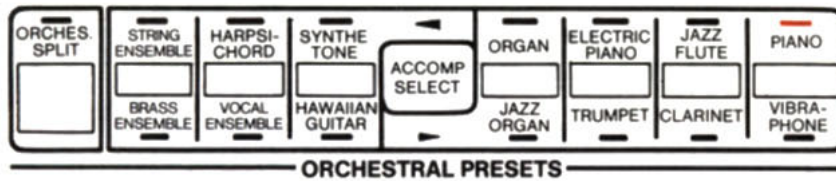paniment" keys. That is, the ACCOMP SELECT switch selects which one of the two voices will be the accompaniment voice and which will be the melody (lead) voice.
When the ACCOMP SELECT switch is pressed —
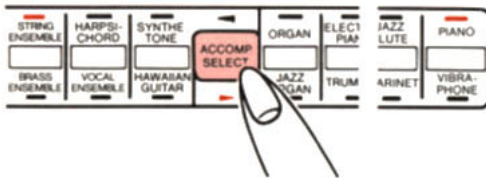
The other LED lights and the left/right voices are reversed.

Note:
The "split" position can be changed as desired using the KEY SPLIT function. (p. 5)

SOLO SYNTHE PRESETS
8 monophonic voices. When more than one key is pressed, only the highest note will be produced.

SOLO SYNTHE PRESETS
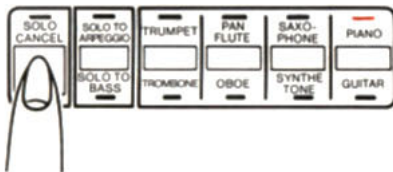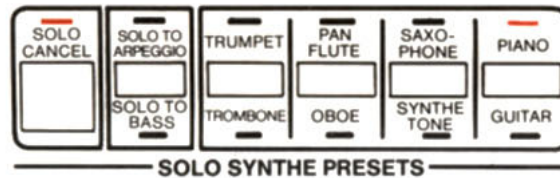
The selected SOLO SYNTHE PRESETS voice is heard when the SOLO CANCEL switch is pressed.
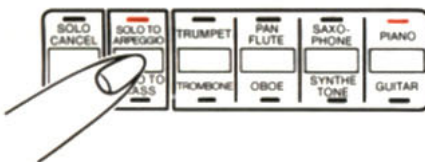
When the SOLO TO ARPEGGIO/SOLO TO BASS switch is pressed —

The first time it is pressed, the SOLO TO ARPEGGIO LED lights, indicating that the arpeggio voice of FASCINATING CHORD (automatic accompaniment) is replaced by the voice selected by SOLO SYNTHE PRESETS.
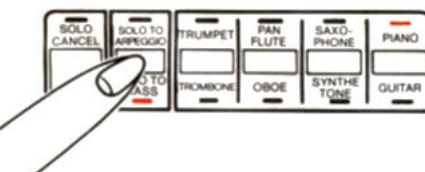
When the switch is pressed again —

The SOLO TO BASS LED lights and the bass voice of the FASCINATING CHORD is replaced by the voice selected by SOLO SYNTHE PRESETS.

The third time it is pressed, the KB-800 returns to the SOLO SYNTHE mode.

DIGITAL EFFECTOR & EFFECTS
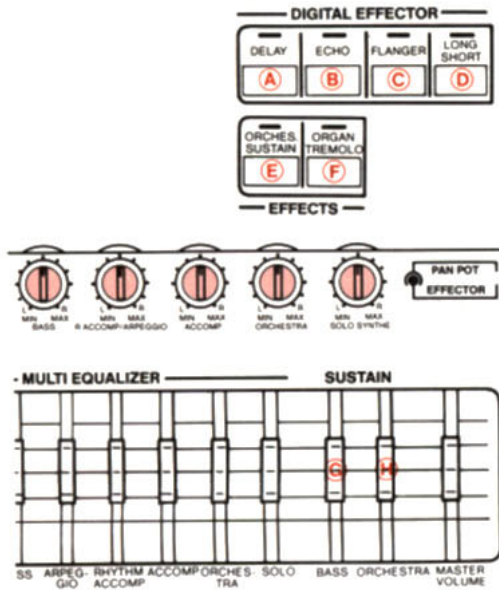
DIGITAL EFFECTOR
Three useful effects for keyboard tones are provided.

1 Select either the DELAY, ECHO or FLANGER effects.
- **(A) DELAY** — Each sound is delayed and is superimposed over the original sound to make the sound wider and thicker.
- **(B) ECHO** — Richer sound giving a concert-hall effect.
- **(C) FLANGER** — Unique effect making the sound more brilliant and distinctive.

2 When LONG/SHORT switch **(D)** is pressed, the selected effect becomes either longer or shorter.

3 The depth of the effect can also be controlled for each of five sound channels. The more the inner knob is rotated clockwise the deeper the effect is. When it is set to the minimum position, no effect is given to the channel even when a DIGITAL EFFECTOR switch is on.

(E) (H) ORCHESTRA SUSTAIN
Sounds of ORCHESTRAL PRESETS are sustained even after the keys are released, so the sounds fade away gradually.
Optimum sustain length has been preset for each voice of ORCHESTRAL PRESETS.
To change sustain length, press ORCHES. SUSTAIN **(E)** and move SUSTAIN slide control **(H)** as desired. (Normally, set to the center.)

(F) ORGAN TREMOLO
The tremolo effect can be given to the Organ and Jazz Organ voices.

(G) BASS SUSTAIN
The sustain length of bass voices is variable. Slide the SUSTAIN BASS control up to lengthen the sustain and down to shorten it. (Normally, set to the center.)

- The DIGITAL EFFECTOR effects can also be used for the voice or guitar input from the MIC IN jack. See page 16.

FULL PCM STEREO RHYTHM & MANUAL DRUMS

(A) INTRO/FILL IN
Press it for a rhythmic introduction with which you can start playing. When the INTRO/FILL IN switch is pressed during a tune, a rhythm break is inserted.

(B) SYNCHRO START
When the SYNCHRO START switch is pressed, rhythm starts when one of the accompaniment keys on the left is pressed.

(C) START/STOP
Press to start or stop the selected rhythm.

(D) MANUAL DRUMS
When the switch is on, the lowest 23 keys of the keyboard produce percussion sounds instead of preset voices. The assignment of the percussion instruments is shown in the illustration on page 11.

(E) HAND CLAP/TAMBOURINE
This switch adds hand claps or tambourine to the rhythm. Pressing this switch for the first time adds hand claps, for the second time, tambourine, and for the third time, neither.

(F) CUSTOM RHYTHM 1 and 2
The rhythm, intro/fill-in, bass, accompaniment and arpeggio variation patterns composed using the DIGITAL COMPOSER can be stored in these tracks and recalled at any time by pressing one of these switches. (p. 11)

(G) BEAT CONDUCTOR
The tempo and beat of rhythm are indicated by the BEAT CONDUCTOR LEDs.

(H) TEMPO
Used to adjust the rhythm tempo. Slide up to increase the tempo and down to decrease it.

(I) RHYTHM
Used to adjust the sound level of percussion. Slide up to increase the volume and down to decrease it.

FASCINATING CHORD (Automatic Accompaniment)

① When automatic accompaniment is not necessary

② When you do not know how to play chords on a keyboard

③ When you can play complex chords on a keyboard

①
②
③

Press the NORMAL mode switch.

Press the ONE FINGER mode switch so that the LED lights.

Press the MULTI FINGER mode switch so that the LED lights.

①
②
③

①
②
③
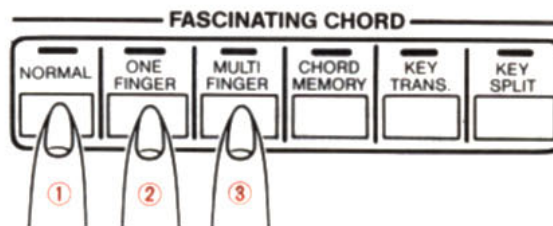
Play melody and accompaniment manually.

The keyboard is split into two sections.

Accompaniment keys — Melody keys

C₁   C₂   C₃   C₄   C₅   C₆
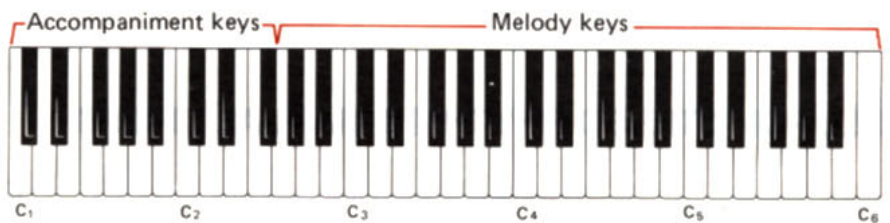
KEY SPLIT

It is possible to move the position of the "split".

While pressing the KEY SPLIT switch, press the key you want to be the highest accompaniment key. The KEY SPLIT LED lights indicating that a new position has been selected.
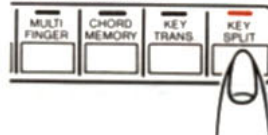
To go back to the original key split position, press the KEY SPLIT switch again so that the LED goes off.

KEY TRANSPOSE

The keyboard will transpose to the key of your choice. Press the KEY TRANS switch together with the key you want to transpose to. The LED lights indicating that the key has been transposed. For example, when an F is pressed while the KEY TRANS switch is pressed, pressing a C produces the pitch of an F (indicating the key of C is transposed to the key of F).
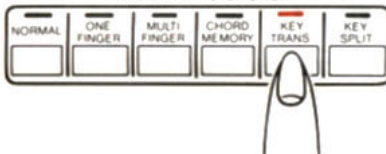
To go back to the original key, press the KEY TRANS switch alone so that the LED goes off.

②
③

Start rhythm and press accompaniment keys. (For ONE FINGER or MULTI FINGER chord generation, see next page.)
When the CHORD MEMORY function is used, the same accompaniment is repeated until the next time an accompaniment key is pressed.

CHORD MEMORY

Press the CHORD MEMORY switch so that the LED lights.
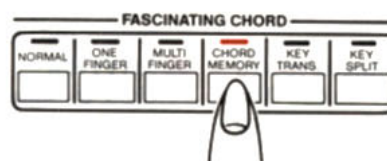
ONE FINGER
Major, minor, seventh and minor-seventh chords can be played with one to three fingers of the left hand.

Major chords
Example: C
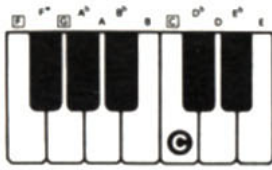
Press one of the C keys and the C major chord (Do-Mi-So harmony) is produced, as shown in the figure.

Minor chords
Example: Cm
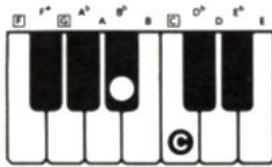
Press the C key together with any black key to the left of it.

Sevenths
Example: C7
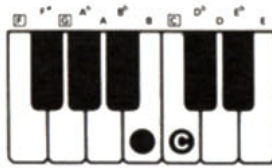
Press the C key together with any other white key to the left of it.

Minor sevenths
Example: Cm7
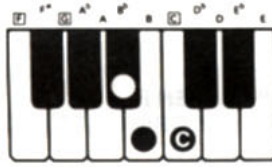
Press the C key together with any black key and any white key to the left. (all three keys together).

MULTI FINGER
Automatic accompaniment is possible with the chords played on the keyboard.

The following nine chords can be played in any key.
(9 types x 12 notes = 108 chords)
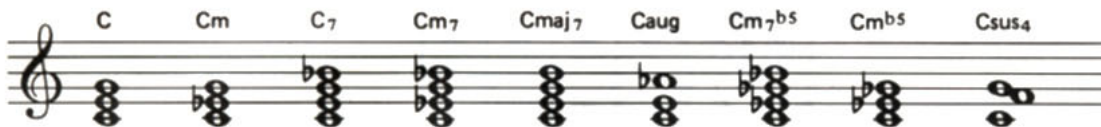
* For diminished chords, the lowest key pressed becomes the key.

Hint for playing when you cannot follow the rhythm
Set the CHORD MEMORY to off and SYNCHRO START to on. Rhythm and auto accompaniment play only when accompaniment keys are pressed and stop when the keys are released. Rhythm and auto accompaniment re-start from the first beat when accompaniment keys are pressed again.

— To Give Variations to the Parts of FASCINATING CHORD. (Automatic Accompaniment) —

The FASCINATING CHORD consists of five components; rhythm (percussion), bass, arpeggio, rhythm accompaniment (guitar/piano) and accompaniment (ORCHESTRAL PRESETS). The rhythm (plus intro/fill-in), bass, arpeggio and rhythm accompaniment are provided with four variations for each of the five components of the auto-accompaniment. Variations can be changed at any moment while you play, by pressing variation switches ① ② ③ ④ of the DIGITAL COMPOSER.
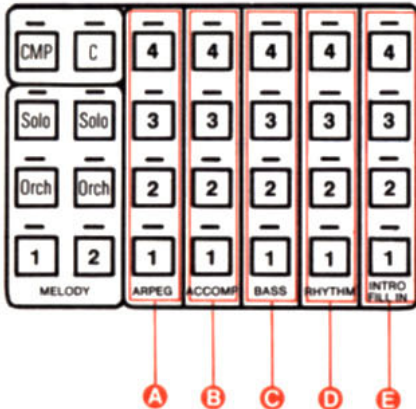
ⒶARPEGGIO

The normal piano arpeggio (initial setting) sound can be replaced by the voice selected by SOLO SYNTHE PRESETS.

Press the SOLO TO ARPEGGIO/SOLO TO BASS switch so that the SOLO TO ARPEGGIO LED lights. In this case, adjust the arpeggio volume with the SOLO control of MULTI-EQUALIZER. (Make sure "SOLO CANCEL" is off)

To go back to the original arpeggio voice, press the switch twice. (The SOLO TO BASS LED lights first, then both LEDs go off.)
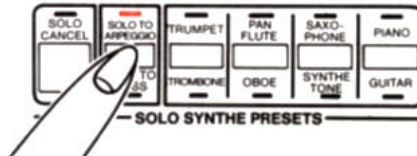
ⒷRHYTHM ACCOMPANIMENT

Rhythm guitar or rhythm piano voice can be selected.

When the RHYTHM ACCOMP GUITAR switch is selected, cutting guitar with a wah effect is played in ACCOMP ④ variation of the DIGITAL COMPOSER.

ORCHESTRAL PRESETS ACCOMPANIMENT

The accompaniment sound can be one of ORCHESTRAL PRESETS when the ORCHESTRA SPLIT is activated. (See page 3.)

The sound of the Orchestral Presets accompaniment is either continuous or played with the same rhythmic timing as the guitar/piano rhythm accompaniment according to the preset voice selected.

ⒸBASS

One of two bass voices can be selected with the BASS switches.
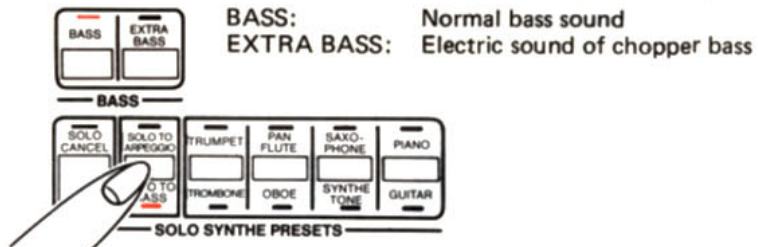
BASS: Normal bass sound
EXTRA BASS: Electric sound of chopper bass

The voice of SOLO SYNTHE PRESETS can also be used for BASS.

Press the SOLO TO ARPEGGIO/SOLO TO BASS switch twice so that the SOLO TO BASS LED lights. In this case, adjust the bass volume with the SOLO control of MULTI-EQUALIZER. (Make sure "SOLO CANCEL" is off.)

To go back to the original bass voice, press the switch again.

Note:

SOLO TO ARPEGGIO is activated first time the SOLO TO ARPEGGIO/SOLO TO BASS switch is pressed, SOLO TO BASS is activated the second time, and the third time, neither.

ⒹRHYTHM

4 variations are preset for each basic rhythm. (14 x 4 = 56 preset rhythms)

ⒺINTRO/FILL IN

The intro/fill-in with the variation pattern selected on the DIGITAL COMPOSER is played only when the INTRO/FILL IN switch is pressed.

The variation patterns of the accompaniment components in the DIGITAL COMPOSER can be arranged to play in a sequence so as to make a tune.

Example 1

When all variation switches are pressed together.

All LEDs light.

4 variation patterns are changed for each bar in numeric order.

LEDs light in order.

Example 2

When switches ① and ③ are pressed together.

LEDs ① and ③ light.

Variations ① and ③ alternate for each bar.

LEDs light in order.
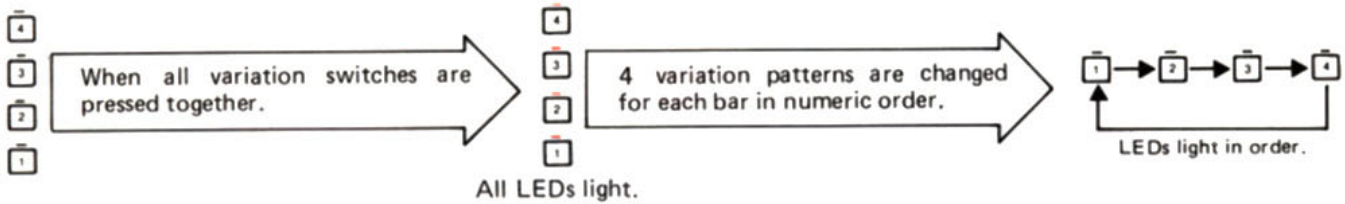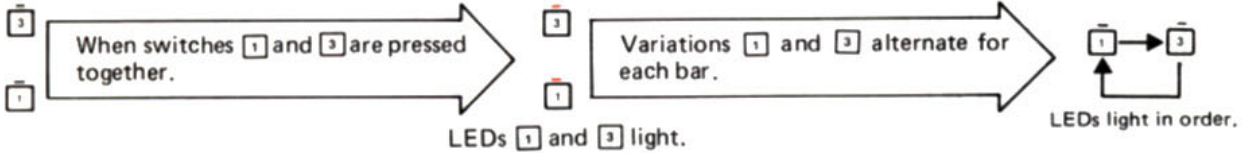
ULTRA CHORD (Automatic Harmony)
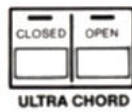
With ULTRA CHORD set to on, harmony (corresponding to the chords played by the accompaniment keys) is automatically added to the melody played by the right keys.
There are two types of harmonies, OPEN and CLOSED.

CLOSED   Harmonies within one octave, like block play of jazz piano or organ.

OPEN   Harmonies extending over one octave, like those arranged for big bands.

* Even when the ULTRA CHORD switch is set to "CLOSED" or "OPEN", harmony is not added to the melody when no chord is played on the accompaniment keys or no chord has been recorded in COMPUCORDER.

COMPUCORDER (To Arrange and Store Tunes in Memory)

■ **To record a whole performance (chords, melody (mono), accompaniment variations) as it is played;**

Press the CHORD RECORD switch, the LEDs light as shown.
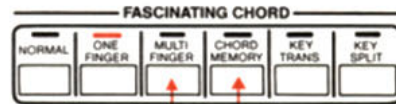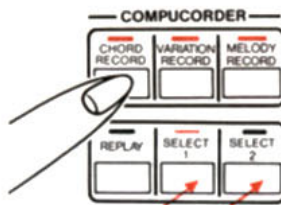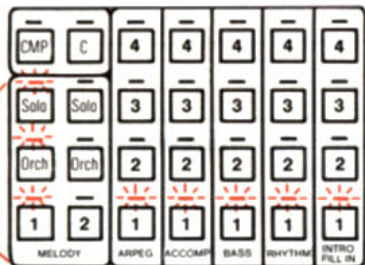
Try playing with CHORD MEMORY on, at first.

Press the MULTI FINGER switch if playing in the MULTI FINGER mode.

If LEDs do not light as shown, switch the power OFF and try again.

Select SELECT 1 or 2.

MELODY ① is selected automatically when SELECT 1 is pressed, and
MELODY ② when SELECT 2 is pressed.
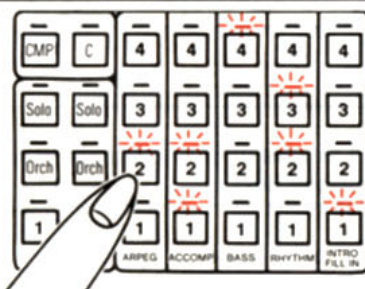
For each of the auto-accompaniment components, press the variation switch ① ② ③ or ④ that matches the tune to be recorded.
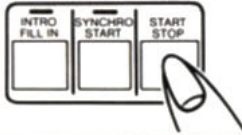
Start rhythm to start recording. Press the START/STOP switch or use the SYNCHRO START function.
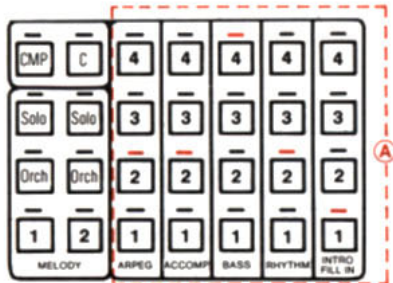
(A) Variations are recorded as switches are changed.
(B) Chords are recorded as they are played.
(C) Melody is recorded as it is played. (Only monophonic melody is recorded.)

Accomp. keys (B)

Melody keys (C)

If you cannot play chords and melody and change variations at the same time, start with chord recording alone (without playing melody and changing variations) and later proceed to record melody (operation **3** below) then change accompaniment variations (operation **4**).
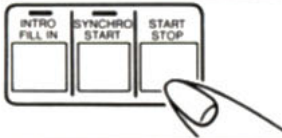
Press the START/STOP switch to stop rhythm.
(The recording is complete.)

2 To replay the recorded tune
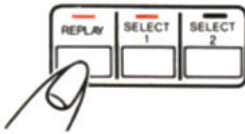
Press the REPLAY switch so that the LED lights. The LED of SELECT 1 (or SELECT 2) also lights at this time.
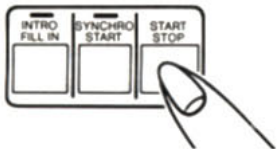
Press the START/STOP swtich to start replay. You can play supporting melody together with the replayed melody.

⇓

Press the START/STOP swtich again to stop replay of accompaniment and melody.

3 To record melody alone

Press the MELODY RECORD swtich and lamps light as shown
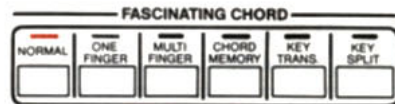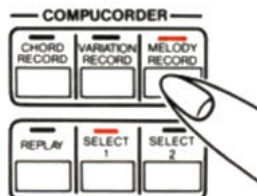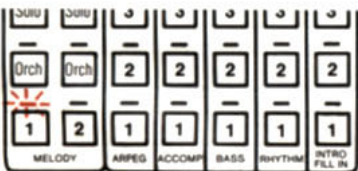
Press either SELECT 1 or SELECT 2.
Check that CHORD RECORD is off.
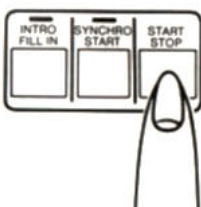
Start rhythm and play the melody.
As chords have already been recorded as a result of data storage in operation **1** above, all 61 keys can be used as melody keys.

Melody memory is completed and stops at the end of the number of bars for which chords have been recorded.

4 To record variations alone
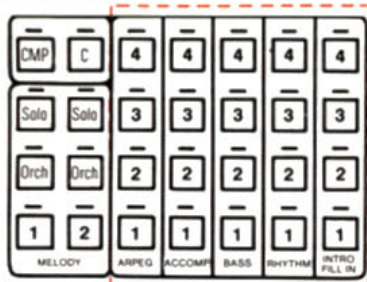
Press the VARIATION RECORD swtich.
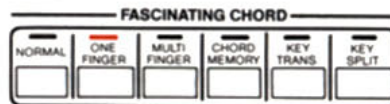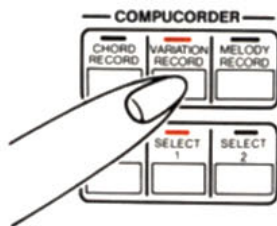
All variation switches on the Digital Composer go off.
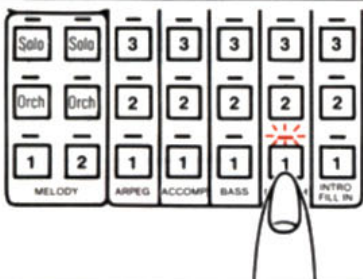
Among the variations of RHYTHM (together with INTRO/FILL IN), BASS, ACCOMP and ARPEGGIO the pattern sequence of which is to be re-arranged, press the variation swtiches ① ② ③ or ④ to be used in the first bar so that the LEDs blink.

If you want to leave particular variation patterns as they were recorded in CHORD RECORD, do not press the variation switch so that the LED does not light.
When a variation switch is pressed twice, the LED that was lit goes off and the part is muted.

It is also possible to select between the three choices; if the recorded melody is played with the voices of ORCHESTRAL PRESETS alone, SOLO SYNTHE PRESETS alone, or with both of them. Press either or both of the [Orch] and [Solo] swtich as desired.

Start rhythm and change variation patterns by pressing required variation switches. Pattern sequences are recorded as they are pressed.

To insert intro/fill-in, press the INTRO/FILL IN switch while selected INTRO/FILL in variation switch ① ② ③ or ④ is blinking.

Rhythm stops at the end of the number of bars for which chords have been recorded.

- To record intro/fill-in on the first bar of a tune, press the INTRO/FILL IN switch immediately after starting the rhythm (within the first half of the 1st bar). When the variation recording is started by pressing the INTRO/FILL IN switch alone, the intro/fill-in variation pattern will not be recorded for the 1st bar.
- If you do not change accompaniment variation switches ① ② ③ ④ when you record chords, variations ① are recorded for all parts.
- Up to 80 bars (with minimum unit 1 chord/beat) and up to approx. 500 notes of melody per tune can be recorded.
- When sound of any parts is not required in the beginning of the tune (or to start variation recording with "off" condition for a part), press one of variation switches ① ② ③ ④ so that its LED blinks, then press the same switch so that the LED goes off, and start the rhythm.
- Both the [Solo] and [Orch] LEDs blink automatically in melody recording. With this condition, the recorded melody will be replayed using the voices of both the ORCHESTRAL PRESETS and SOLO SYNTHE PRESETS. To record/replay only with a voice of the ORCHESTRAL PRESETS, press the [Solo] switch before recording so that the LED goes off.
  To record/replay only with a voice of the SOLO SYNTHE PRESETS, press the [Orch] switch before recording so that the LED goes off.
- To replay SELECT 1 and SELECT 2 continuously, press the two switches at the same time.
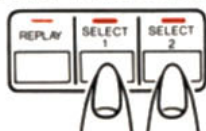
CUSTOM RHYTHM (Composition of Rhythm and Fascinating Chord)

The accompaniment patterns of FASCINATING CHORD, i.e. rhythm, intro/fill-in, rhythm accompaniment, bass and arpeggio, can be composed as desired and stored in the DIGITAL COMPOSER. With these accompaniment patterns, sequences and melody memories, additional DIGITAL COMPOSER packs can be volumes in your music library.

There are two methods of composition: ☐1 Composition of entirely new patterns, and ☐2 Modification of preset patterns.
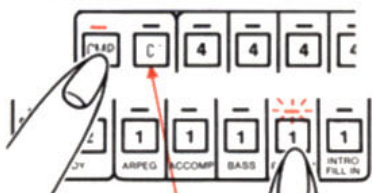
☐1 Composition of entirely New Patterns

☐A Composition of Rhythm patterns

(1) Select CUSTOM RHYTHM 1 (or 2). Make sure that rhythm is not running.

(2) Press the ⊡ switch then press one of RHYTHM variation switches ① ② ③ ④. The green ⊡ LED lights and the red LED of the selected variation switch blinks.

Press the Ⓒ switch to clear old data of tune previously recorded.

(3) With a slower tempo, start rhythm.

(4) With the sound of the electronic metronome, compose rhythm by hitting the keys in a similar way to MANUAL DRUMS (p. 4). Percussion sounds produced are recorded and repeated in one-bar cycles. The volume of the metronome sound can be controlled by the ARPEGGIO control of MULTI-EQUALIZER (when ONE FINGER or MULTI FINGER is on).

Each key on the left two octaves produces percussion sounds as shown below.

(17) (14)   (13) (12) (11)   (10) (9)   (8) (7) (6)

(16)(15)(15) (1) (1) (2) (2) (3) (3) (4) (4) (5) (5)
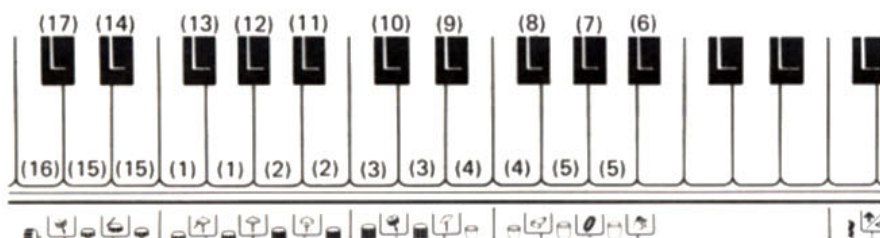
Note:
Only one percussion sound can be produced from each channel at any one time.

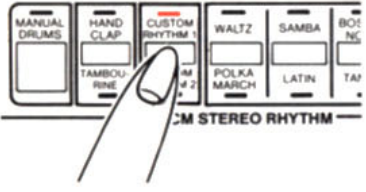|			
CH1	* (1)	HT:	High tom-tom
	* (2)	MT:	Middle tom-tom
	* (3)	LT:	Low tom-tom
	* (4)	SC:	Small conga
	(5)	LC:	Large conga
CH2	(6)	HC:	Hand clap
	(7)	TB:	Tambourine
CH3	(8)	CB:	Cowbell
	* (9)	CY:	Cymbal
CH4	(10)	CA:	Cabasa
	(11)	OH:	Open high-hat
	*(12)	CHH-2:	Closed high-hat (2)
	*(13)	CHH−1:	Closed high-hat (1)
CH5	(14)	RS:	Rim shot
	*(15)	SD:	Snare drum
CH6	*(16)	BD:	Bass drum
	(17)	CA:	Cabasa

Accent ( ) key (F#₃):
When composing an original rhythm variation pattern, accent can be given to instruments marked with a star (*) by pressing this key together with the key for the instrument. This key is also used for composition of patterns using cutting guitar and extra bass.

Rest ( ) key (F₃):
Use to mute the sound of percussion instruments (when composing RHYTHM), notes (when composing BASS or ARPEGGIO) or rhythm guitar/piano (when composing ACCOMP). Press keys assigned for the instruments or note while pressing this key; the instrument or note will be cleared from the CUSTOM RHYTHM memory created with the DIGITAL COMPOSER.

● The percussion is reproduced through six channels and only one instrument can be played from a single channel at the same time. When, for example, cymbal and cowbell are input together, only one will be recorded. When they are input one after another, the sustain of the cymbal is cut the moment the cowbell is played.

(5) Each percussion instrument can be recorded separately and superimposed while the one-bar cycles are repeated. The minimum beat unit is ♪ and notes shorter than this are converted to this unit. A faster rhythm can easily be input by slowing down the tempo.

(6) Sounds input by mistake or those you don't like can be cleared after recording, without stopping rhythm.

① To clear everything and restart from the very beginning:

② To clear only some notes of a certain instrument:

Check that the green ⊡ LED is lit. (If not, go back to (1).)

Press the ⊡ switch.
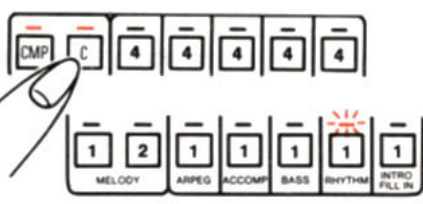
While pressing the rest key (♩), press the key to be muted for the period you want to clear the notes.
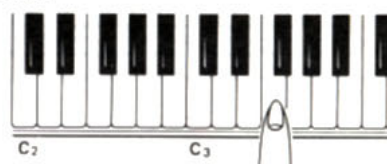
Continue the rhythm running and add new instruments.

(7) Stop rhythm when you have completed the composition.

(8) To replay, press CUSTOM RHYTHM 1 (or 2) and the Rhythm variation switches.

- Cabasa can be played with two keys, the lowest $C\#_1$ and $C\#_2$ one octave above. To delete the cabasa sound, use the same key with which it was composed.
- The INTRO/FILL IN variation patterns can be created in the same way as the RHYTHM patterns.

Ⓑ **Composition of BASS patterns**
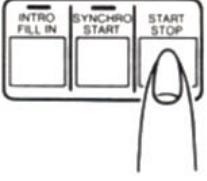
(1) Select CUSTOM RHYTHM 1 (or 2).
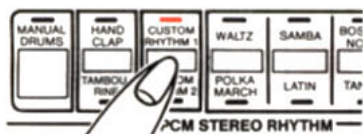
Select either BASS or EXTRA BASS.

(2) Press the ⊡ switch then press one of BASS variation switches ① ② ③ ④. The green ⊡ LED lights and red LED of the selected variation switch blinks.

(3) Press the C switch to clear old data of the tune recorded previously.
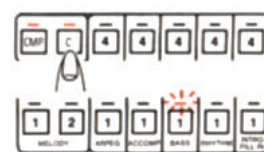
(4) Press the START/STOP switch to start rhythm and play bass pattern with the rhythm.

Bass composition range
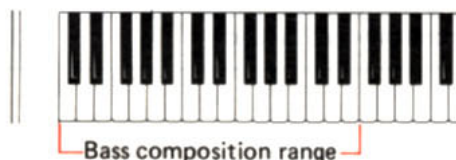
Note:
When composing bass, always play patterns in the scale of C major.

(5) Two methods are possible for changing the recorded bass pattern.

① To clear everything and restart from the very beginning:

② To clear only some notes:

Check that the rhythm is running and green CMP LED is lit. (If not, go back to (1).)

Press the C switch.

Press the rest key (𝄽) for the period you want to clear the bass notes.

C₂   C₃

Play new bass pattern.
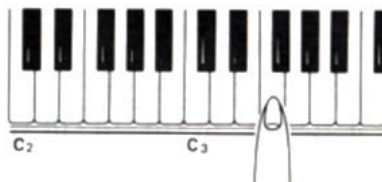
Add new notes to the blank space.

(6) Stop rhythm when you have completed the composition.

(7) To replay, press CUSTOM RHYTHM 1 (or 2) and the Bass variation switches.

Note:
Chopper bass can be used when the EXTRA BASS switch is pressed. To record chopper bass variation pattern, play the pattern while pressing the accent key (𝄽). Recorded bass patterns can also be modified to chopper bass patterns: Press the accent key (𝄽) while the pattern is played, and the chopper bass information is input over each note.

C Composition of ACCOMP patterns

(1) Press CUSTOM RHYTHM 1 (or 2).
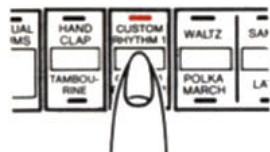
Make sure that rhythm is not running.

(2) Select either GUITAR or PIANO voice with the RHYTHM AC-COMP switches. 4 patterns for rhythm guitar and 4 patterns for rhythm piano, 8 patterns in total, can be selected.

RHYTHM ACCOMP

(3) Press the CMP switch then press one of AC-COMP variation switches 1 2 3 4. The green CMP LED lights and the red LED of the selected variation switch blinks.
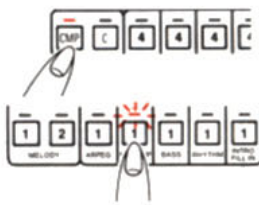
(4) Press the C switch to clear old data of the tune recorded previously.
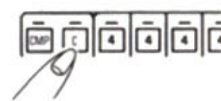
(5) Press the START/STOP switch to start rhythm and play rhythm accompaniment pattern with the rhythm. Any key between the lowest C₁ and C₃ two octave above produces the same accompaniment sound.

(6) Two methods are possible for changing the recorded rhythm accompaniment pattern.

① To clear everything and restart from the very beginning:

② To clear only some beats:

Check that the rhythm is running and green [CMP] LED is lit. (If not, go back to (1).)

Press the [C] switch.
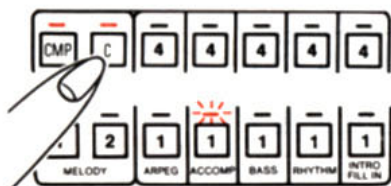
Play new accompaniment pattern.

Press the rest key (𝄽) for the period you want to clear the sound.
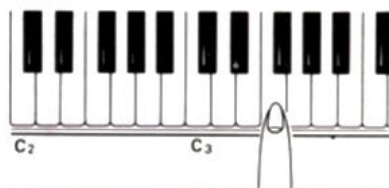

Add new notes to the blank space.

(7) Stop rhythm when you have completed the composition.

(8) To replay, press CUSTOM RHYTHM 1 (or 2) and the Accomp variation switches.

Note:
Cutting guitar has two kinds of strokes, up and down, and is produced in the ACCOMP ◄ variation. Downstrokes are produced by the above operation. To compose upstrokes, hit keys between C₁ and C₃ while pressing the accent key (⅍). Recorded downstroke patterns can also be modified to upstroke patterns: Press the [CMP] switch and ACCOMP ◄ variation switch, then press the accent key (⅍) while the pattern is played, and the upstroke information is input over each note. See also page 11.

D **Composition of ARPEGGIO patterns**
The ARPEGGIO patterns are composed in the same way as the BASS patterns. See pages 15 to 16.

2 **Modification of Preset Patterns**
First transfer (copy) the preset pattern to be modified then modify it. All patterns of rhythm, intro/fill-in, bass, rhythm accompaniment and arpeggio are transferred by the same method.

Example To transfer DISCO rhythm variation ① to CUSTOM RHYTHM 1 rhythm variation ◄ :

(1) Select the variation pattern to be modified, DISCO ① in this example. Make sure that rhythm is not running.

(2) To transfer DISCO ① to CUSTOM RHYTHM 1 ◄, press the RHYTHM ◄ variation switch after pressing the [CMP] switch. The green [CMP] LED lights, the red RHYTHM ◄ variation switch blinks, and DISCO goes off and CUSTOM RHYTHM 1 automatically comes on.

– 14 –
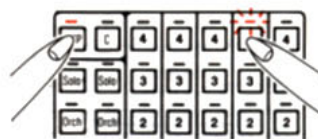
(3) Press the START/STOP switch to start rhythm: CUSTOM RHYTHM ☐ produces the same rhythm variation pattern as DISCO variation ☐. (With rhythms composed in two-bar cycles, only the first bar is transferred.)

(4) Modify the variation pattern of DISCO ☐ in CUSTOM RHYTHM ☐ , using the same modification method as "☐ Composition of Entirely New Patterns" on page 11. (But, of course, do not use the ☐ switch.)

Note:
Variation patterns of the seven rhythms in the upper row can be transferred to CUSTOM RHYTHM 1, and those in the lower row, to CUSTOM RHYTHM 2.
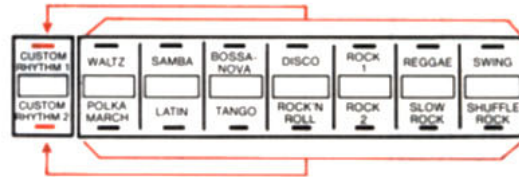
- The ☐ switch operation is possible only during composition (with green ☐ LED lit and red LED of the selected variation switch blinking).
- The ☐ switch is not effective when the rhythm is running.
- In composition of BASS/ACCOMP/ARPEGGIO variation patterns of the CUSTOM RHYTHM 1 or 2, their sounds have natural decay, so, if a key is pressed for a long time, silence is recorded and no playback sound will be heard and no further composition input will be possible. In this case, clear the previously-recorded memory completely using the ☐ switch and input a new pattern from the beginning.

CUSTOM MEMORY (Registration Memory)

Switch settings of the ORCHESTRAL PRESETS (including ORCHESTRA SPLIT), SOLO SYNTHE PRESETS, EFFECTS, DIGITAL EFFECTOR, ULTRA CHORD, MAGIC FOOT, BASS (Bass/Extra Bass), RHYTHM ACCOMP (Guitar/Piano) and FASCINATING CHORD (except KEY TRANSPOSE) can be stored in memory. Two memory banks are available for storing settings in the memory of a DIGITAL COMPOSER pack.
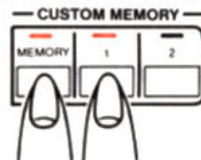
(1) After setting the swtiches of the above sections, press the "1" (or "2") switch while pressing the MEMORY switch.
(2) The stored setting can then be recalled by just pressing the "1" (or "2") switch. (The LED lights.)
(3) To go back to the setting before recalling a stored setting, press the "1" (or "2") switch again. (The LED goes off.)

- The recalled setting can be modified manually without affecting the memory itself. The settings in memory can be recalled again by just pressing the "1" switch twice (first time deactivates CUSTOM MEMORY and second time activates it).
- The stored memories are held in the DIGITAL COMPOSER even after the KB-800 power has been switched off.

MAGIC FOOT

When the Magic Foot is connected, intro/fill-in, bend, orchestra sustain or start/stop can be operated by foot.
Operate the footswitch after selecting the function with the MAGIC FOOT switch..

REAR PANEL, AUXILIARY CONNECTIONS AND OPTIONS

AUX IN/AUX OUT terminals
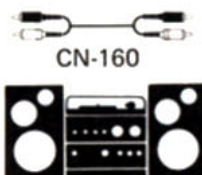
CN-160

To connect a stereo system or tape deck, use the CN-160 Connection cord (stereo phono plugs — stereo phono plugs).

CN-132

To connect a monaural radio cassette recorder, etc., use the CN-132 Connection cord (stereo phono plugs — mono miniplug).

AP-100   CN-132
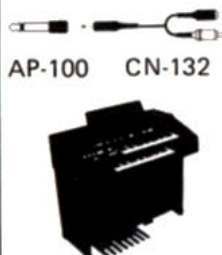
To connect a Victron spinet organ, use the CN-132 together with the AP-100 Plug Adapter (mono miniplug — mono standard phone plug). Connect to the AUX IN jack (with Victron G series) or EXP IN jack (Victron M series).

GUITAR STRUMBOARD connector

The optional KG-10 Guitar Strumboard lets you trigger the timing of accompaniment chords of the KB-800, like a rhythm guitar or harp arpeggio. This "6-string" instrument uses one of the KB-800's accompaniment voices (including ORCHESTRAL PRESETS when ORCHESTRAL SPLIT is used) as the sound source. This optional unit is ideal for ensemble play with someone who cannot play a keyboard.

MIDI IN/OUT/THROUGH terminals
(see next page)

SOLO PITCH control
Adjusts the pitch of the SOLO SYNTHE PRESETS.

MAIN PITCH control
Adjusts the overall pitch of the KB-800.

MIC IN jack/MIC VOL control
Connect a mono microphone or electric guitar and adjust the volume with the control. The DIGITAL EFFECTOR effects can also be used for the voice or guitar. See page 4.

HEADPHONE jack
For private playing/listening, use stereo headphones such as the HP-717 or HP-M7.

EXP PEDAL connector
By using the KX-20 Expression Pedal, the master volume can be controlled by foot.

● When external speakers of a stereo, etc, are used, the sound from the KB-800's built-in speakers can be muted by pressing the KEY SPLIT switch of FASCINATING CHORD (p. 5) while pressing the MEMORY switch of CUSTOM MEMORY (p. 15). To cancel the speaker muting, press the KEY SPLIT switch while pressing the MEMORY switch again.

Keyboard Stand KS-10

Carrying Case KC-20

MIDI (Musical Instruments Digital Interface)

(1)

Playing a MIDI-equipped keyboard instrument by playing the KB-800:

MIDI OUT   MIDI IN

KB-800   MIDI-equipped keyboard

Playing the KB-800 by playing another MIDI-equipped keyboard:

MIDI IN   MIDI OUT

KB-800   MIDI-equipped keyboard

(2)

For more sophisticated music composing/editing, connect a personal computer via a MIDI interface unit. The sound sources in the KB-800 can be controlled while monitoring on the CRT display.

CRT

MIDI software

PERSONAL COMPUTER

MIDI INTERFACE

MIDI OUT   MIDI IN

MIDI IN   MIDI OUT   MIDI THRU   MIDI IN

KB-800   MIDI-equipped keyboard

※ By connecting another keyboard via the MIDI THRU terminal and specifying the channel, its sound source can be simultaneously controlled from the personal computer.

The KB-800 is an electronic orchestra incorporating several preset sound sources and each of them are assigned to independent channel numbers. By specifying the channnel numbers on the personal computer, music can be edited for each sound source.

		Receiving	Transmission
Channel	CH1 Right of split keyboard CH2 Left of split keyboard CH14 Arpeggio CH15 Bass CH16 Rhythm	}With Fascinating Chord OFF	CH1 Right of split keyboard CH2 Left of split keyboard (With Fascinating Chord OFF)
Real time	Start Stop Timing clock		Start Stop Timing clock
Control change	Sustain Bend Fill-in		Sustain Bend Fill-in

TROUBLESHOOTING

No sound is heard.
- Check the setting of the MULTI-EQUALIZER slide controls. Sound is not produced when these volume controls are at the lowest positions.

No arpeggio or accompaniment sound.
- The arpeggio and accompaniment are produced only when the FASCINATING CHORD has been set to "ONE FINGER" or "MULTI FINGER" and the rhythm has been started.

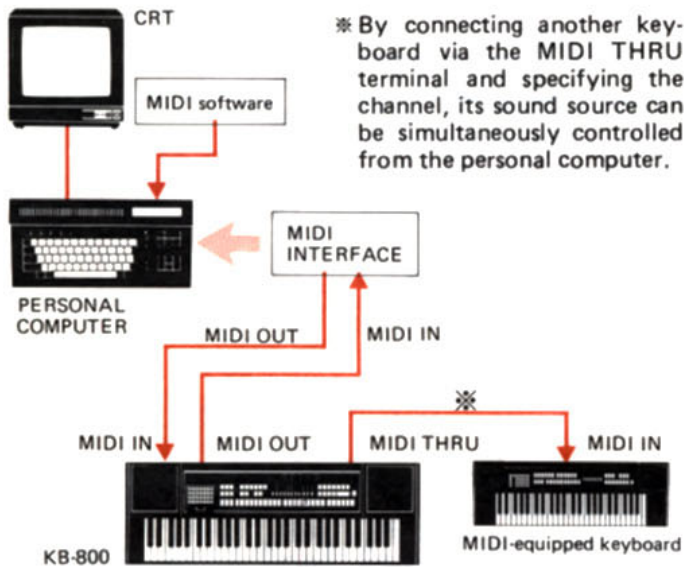**No microphone sound.**
- After connecting a microphone or electric musical instrument to the MIC IN jack, it is necessary to adjust the MIC VOL control.

Automatic accompaniment does not stop.
- When the CHORD MEMORY switch is on, the accompaniment continues even after the accompaniment keys are released. Press the START/STOP switch to stop the accompaniment.

Automatic accompaniment and rhythm stops automatically.
- When the SYNCHRO START is on and CHORD MEMORY is off, the FASCINATING CHORD and rhythm are played only while accompaniment keys are depressed. They stop automatically when the keys are released.

Bass and arpeggio are out of tune with the chord being played.
- When a complex chord is played in the MULTI FINGER mode, the chord sound is produced as pressed, but the bass and arpeggio are produced after being processed by the microcomputer, which converts the played chord into one of nine basic chords. The bass and arpeggio are played as one of the nine chords so they may sometimes differ from the chord actually played.

Sound replayed by COMPUCORDER is different from that recorded.
- As above, sound is recorded in the COMPUCORDER after being processed by the microcomputer. The replayed chord could be different from that intended when recording.

Sound is distorted.
- This sometimes happens when the volume setting on the KB-800 is too high.

ULTRA CHORD does not function.
- ULTRA CHORD is effective when FASCINATING CHORD accompaniment is played on the accompaniment keys. ULTRA CHORD can be used in COMPUCORDER REPLAY where accompaniment is played automatically.
- When the Guitar Strumboard is connected and set to ON, ULTRA CHORD may sometimes be ineffective.

No accompaniment sound.
- When FASCINATING CHORD (ONE FINGER or MULTI FINGER) and ORCHESTRA SPLIT are on, pressing accompaniment keys produces the voice selected for the accompaniment. The sound is either continuous or played with the same timing as rhythm accompaniment (guitar or piano), according to the selected voice of ORCHESTRAL PRESETS.
- When the Guitar Strumboard connected is set to ON, the accompaniment sound is produced from the Guitar Strumboard and not from the keys.
- Accompaniment sound is not produced if no variation switch ① ② ③ ④ is pressed (with no LED lit) on the DIGITAL COMPOSER; if CUSTOM RHYTHM 1 or 2 is selected and there is no accompaniment variation pattern stored in it, or if the MULTI-EQUALIZER volume controls are set to the lowest positions.

- Normally, MELODY ① corresponds to SELECT 1 and MELODY ② to SELECT 2. This relationship may be changed when MELODY ② is connected with SELECT 1 or MELODY ① and ② are connected with SELECT 1 only as shown on attached sheet.
- When a melody is replayed without having been selected, MELODY ① or/and ② DIGITAL COMPOSER may be ON. In such case, press the switch so that the LED goes off.

Sound is heard only from one speaker.
- When pan pots are turned all the way left or right, the sound will only be heard from one speaker or the other.

SPECIFICATIONS

Number of keys	61
Orchestral Presets	
1st orchestra voices	8: Organ, Jazz Organ, Electric Piano, Trumpet, Jazz Flute, Clarinet, Piano, Vibraphone
2nd orchestra voices	6: String Ensemble, Brass Ensemble, Harpsichord, Vocal Ensemble, Synthesizer Tone, Hawaiian Guitar
Switches	Orchestra Split, Accompaniment selector
Solo Synthe Presets	
Voices	8: Trumpet, Trombone, Pan Flute, Oboe, Saxophone, Synthesizer Tone, Piano, Guitar
Switches	Solo Cancel, Solo-to-Arpeggio, Solo-to-Bass
Digital Effector	
Switches	Delay, Echo, Flanger, Long/Short
Controls	Bass, Rhythm Accompaniment/Arpeggio, Accompaniment, Orchestra, Solo
Effects	
Swtiches	Orchestra Sustain, Organ Tremolo
Controls	Orchestra Sustain, Bass Sustain
Ultra Chord	Closed, Open,
Magic Foot	Intro/Fill-In, Bend, Sustain, Start/Stop
Full PCM Stereo Rhythm	
Basic rhythms	14 (x 4 = vari = 56): Waltz, Polka March, Samba, Latin, Bossa Nova, Tango, Disco, Rock'n'Roll, Rock 1, Rock 2, Reggae, Slow Rock, Swing, Shuffle Rock
Switches & controls	Start/Stop, Synchro Start, Intro/Fill In, Hand Clap/Tambourine, Manual Drums, Custom Rhythm 1, Custom Rhythm 2, Tempo control, Beat Conductor
Fascinating Chord	
Modes	Normal, One Finger, Multi Finger
Functions	Chord Memory, Key Transpose, Key Split, Bas/Extra Bass selector, Guitar/Piano Rhythm accompaniment voice selector
Digital Composer	
Variation switches	Intro/Fill in (4 vari/rhythm), Rhythm (4 vari/rhythm), Bass (4 vari/rhythm), Rhythm Accompaniment (4 vari/rhythm), Arpeggio (4 vari/rhythm)
Melody memory	2 tracks: Compose, Clear, Solo, Orchestra
Compucorder	
Memory tracks	2: Selector 1 (80 bars), Selector 2 (80 bars)
Switches	Chord Record, Variation Record (Intro/Fill In, Rhythm, Bass, Accompaniment, Arpeggio, Solo, Orchestra), Melody Record (495 notes x 2)

Custom Memory	
Memory tracks	2: Memory 1, Memory 2
Memory contents	Orchestral Presets (Orchestra Split), Digital Effector (Delay, Echo, Flanger, Long/Short), Effects (Orchestra Sustain, Organ Tremolo), Ultra Chord (Open, Closed), Magic Foot (Intro/Fill In, Bend, Sustain, Start/Stop), Fascinating Chord (Normal/One Finger/Multi Finger, Chord Memory, Key Split)
Stereo Pan Pot Mixer	Bass, Rhythm Accompaniment/Arpeggio, Accompaniment, Orchestral, Solo
Multi-Equalizer	Rhythm, Bass, Arpeggio, Rhythm Accompaniment, Accompaniment, Orchestra, Solo, Master Volume control
Auxiliary terminals	AC IN, Voltage selector, AUX OUT R/L, AUX IN R/L, Expression Pedal, Headphones, MIC IN, MIC Volume, Main Pitch, Solo Pich, MIDI IN, MIDI OUT, MIDI THROUGH, Guitar Strumboard
Power supply	AC 120/220/240 V switchable, 50/60 Hz
Power output	4.0 W x 2
Speakers	14 cm x 2
Weight	11.3 kg
Dimensions	950(W) x 104(H) x 330(D) mm
Power consumption	46 W
Provided accessories	AC cord, owner's manual, Digital Composer (KE-10), Footswitch (KF-10)
Optional accessories	KC-20 Soft Carrying Case KS-10 Keyboard Stand KX-20 Expression Pedal HP-717 Stereo Headphones HP-M7 Stereo Headphones HP-V1 Stereo Headphones/Microphone Headset KG-10 Guitar Strumboard CN-160 Connection Cord (stereo phono plugs - stereo phono plugs) CN-132 Connection Cord (stereo phono plugs – mono mini-plug) AP-100 Plug Adapter (mono mini-plug - mono standard phone plug)

Design and specifications subject to change without notice.

Special Use of Two Melody Memory Tracks

The melody of a tune can be recorded in two melody memory banks, MELODY ① and ② , for simultaneous replay using different combinations of Orchestral and/or Solo presets.

Ⓐ **To record melody ① and ② using SELECT 1:**
  (1) Record the chords and melody in SELECT 1 following the procedure ① , and ③ if necessary, on pages 8 and 9. After recording, press the START/STOP switch to stop rhythm.
  (2) Press the MELODY RECORD switch of COMPUCORDER, then MELODY ② switch of DIGITAL COMPOSER.
  (3) Start rhythm and play the melody to be recorded in MELODY ② . Melody stored in MELODY ① is not replayed.
  (4) After recording MELODY ② , press the START/STOP switch to stop rhythm. (The rhythm stops automatically at the end of the number of bars for which chords have been recorded.)
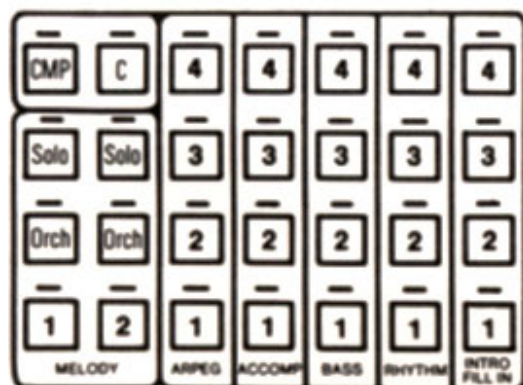
Ⓑ **To specify how the two melody banks are replayed, either by Orchestral Presets only, Solo Synthe Presets only, or by combination of these:**
  (1) Press the VARIATION RECROD switch of COMPUCORDER.
  (2) For each of MELODY ① and ② , specify the presets to be used in the beginning: Set ⃞ to ON (so that the LED blinks) for ORCHESTRAL PRESETS, ⃞ for SOLO SYNTHE PRESETS, and both ⃞ and ⃞ for combination of two.
  (3) Start rhythm and change the setting of ⃞ and ⃞ as desired.
  (4) Rhythm stops automatically at the end of the number of bars for which chords have been recorded.